

34. *i-be-zi-il-la-za mi-ni-in-pad-* 34. "Thy darling hast thou
dé mu-pad-da-mu me-en named me," is my name.
[Saying],
35. *dingir-gal-e kur-zag til-la-* 35. "The great god (Enlil) has
ba¹ sé-ud-sù be-in-dirig- made thee most excellent
gi unto the borders of all
lands for ever.²
36. *-kug nam-til-la dirig³* 36. To lengthen thy years and
mu-ud-zu sud-sud-dé days in the holy . . .
which abounds in life,
37. *[a-a]⁴ Én-il-li é-kur-la d⁴* 37. father Enlil in Ékur de-
bi mu-un-da-an-íg clared the oracles.
38. . . *sal-zi-de-éš-díg-ga-mu* 38. . . whom I cared for
faithfully
39. *mūš nam NE ga-ga-an* 39. . .
40. . . *na-an-kug-bi ga-é-a* 40. . .
ka-na-dig-e ū-di-gim
41. *U-⁴Ur-⁴Nin-urta-mu kur-* 41. he my Ur-Ninurta shall
kur-ri-gi-ti⁵ gi-mu-ri(?) devastate the lands.
šī-ag-e
42. *ki-šub-gi⁶ 7-kam-na-dm* 42. It is the seventh strophe.
43. *U-⁴Ur-⁴Nin-urta-mu U-⁴Mu-* 43-4. "My Ur-Ninurta Enlil . . .
ul-il-li⁷ . . . has faithfully caused to
have the shepherding of
the Land."
44. *nam-šio ka-na-óg-gā-kam-zi-*
dé-éš mu-[tuk-tuk]

with the accusative, and the Sumerian translation is construed in the same way. Note *mišd šibba-ša ublanni*, "why has she thought of me?" *mišd kaba-ša uš-gir-da-an-ni*, "why has she turned her attention to me?" *Descent of Ishkur*, Obv. 31, restored from KAR., No. 1. Hence *šabla šepardū*, "to brighten the mind," "to take an interest in," is a synonym, and also construed with the accusative.

¹ Cf. ASL. 39, 175, 6.

² Hero Innini addresses Ur-Ninurta.

³ Cf. *ti-la ée-dirig*, RA. 16, 70, No. 4, 5.

⁴ Text D4!

⁵ For *gi-ti* = *abūtu*, var. of *gūl*, v. K. 3031, Obv. 15, in S. A. Smith, *Miscel. Texts*, 11, compared with SBL. 02, 29; and see SBR. 242, 63 = PBS. x, 162, n. 6. *gi-ti-ag* is clearly the original of *gitianna* = *abūtu*, "destruction"; *gi-ti-em-mā* = *egtru*, "to bind"; cf. *ni-gi-ti-em-mā*, *éš* = *ilangiri*, ASKT. 127, 45, *ilangiri(?)*, SBL. No. 22, 12 = SBR. 124.

45. *giš-gi-gal ki-im* 45. This is the antiphon.

Another strophe followed here, but the text is broken away.

S. LANDON.

DENTALS AND CEREBRALS IN SINA

Sir George Grierson's kind words about the debt he thinks he owes me have greatly touched me; I am proud to acknowledge my far deeper debt to him; a friendly discussion, the best way of reaching the truth, gives me special pleasure; he is criticizing not me, but most living Orientalists. He admits (*JRAS*, April, 1925, p. 313) that "cerebral" includes two classes of sounds, (a) cerebral sounds (edge of soft palate), and (b) sounds "written locally with cerebral letters". The first are not known to exist: so far as we know, India has none (ib. Jan. 1925, p. 89): the second, called "cerebral" by most scholars, are found all over India. The same sounds in languages which are rarely (as Sina) or never (many Hindi and Iaindi dialects) locally written, are rightly attached to this class and called "cerebral" by Professor Turner and other philologists. Otherwise the claim of a language to cerebrals would be admitted only if and when some local patriot wrote in it.

I know well the difference between "letter" and "sound", but wish to avoid pedantry. Strictly speaking "cerebral letter", "cerebral", "retroflex sound", and the very word "cerebral", are pure nonsense, yet one uses these terms. I try to be scrupulously fair in evidence, and as it would be most unfair to quote in phonetic matters the opinions of men whose competence lies in literature, grammar, or philology, I deprive myself of such support.

Sir George refers (with approbation, alas!) to two old mistakes of mine made long ago, when, though knowing the sounds and able to distinguish them from others, just as well as now, they being my native sounds, I had insufficient

phonetic knowledge, and like other writers in similar case made mistakes in description. It shows once more that without thorough phonetic training it is impossible to describe sounds correctly. In my books written years ago (including *Sinā Grammar*, written 1917), the popular descriptions of sounds, their nature, and difference from other sounds, may be taken as correct, but phonetic details must be treated with reserve. Northern Panjabi cerebral *ḷ*, *ḍ*, *ṇ*, *ḷ*, are articulated about a third of the way along the hard palate, (Lahndi just behind, Southern Panjabi in front; tongue-tip contact for *r* further forward than for *ḷ*, *ḍ*, *ṇ*, *ḷ*).

But my chief interest in *Sinā* sounds for the past seventeen years has been to establish beyond question the fact that there are two series *ḷ*, *ḍ*, *ṇ*, *r*, and *ḷ*, *ḍ*, *ṇ*, *r*, and that they are approximately the sounds denoted by these symbols in the Panjab and U.P. A few people have written on *Sinā*, but only Colonel Lorimer and I have studied and described the sounds. I may refer to my article, *Bull. Sch. Or. Stud.*, vol. iii, pt. iv, 1925, on "The Sounds of *Sinā*", written in collaboration with Colonel Lorimer and Miss Armstrong. Aspirates are also dealt with. For dentals and cerebrals see, too, *JRAS.*, Jan. 1925, p. 92, and for the striking confirmation by 'Abdu'l Ilakīm's text, ib. p. 91.

T. GRARAME BAILEY.

"NO-LE" AND "RATUARA"

One of the few passages in the Tibetan "Annals of Khotan" (*Li-gyul-gyi-lo-rgyas*) which is of more than local interest relates to what is called *No-le*. The passage deserves quoting in full. It occurs in the story of the two princes, Hdon-lhros, who became a monk, and his younger brother, the king Vijaya-Dharma.

"Then Hdon-lhros, looking in the direction of his *kalyāṇa-mitra*, the Pandit Ārya Samantāsiddhi in India, did obeisance to him with folded hands, and uttered a prayer and invited him. The Pandit came flying through the sky from India,

and, arriving in the presence of king Hdon-lhros in the Li country, gave him friendly counsel as to how the Vihāra might be built. 'It is not well,' he said, 'that the Thirty-three should not, in order to effect a reconciliation of the two brother princes who have not met, come in the sky and perform in the Li country "No-le" and dramatic show of how the Bhagavad Śākya-muni, during his career as a Bodhisattva, accomplished arduous deeds, making surrender of his bodily members and of his children and so forth.' Accordingly the gods came to Sañ-tir in the Li country and enacted how the Bhagavad Buddha formerly accomplished arduous deeds. King Vijaya-Dharma had given orders to his ministers and subjects that no man should be there. But, hearing the grand music of the gods, such as had never been, one man after another failed to resist and went there. Afterwards, upon the king's inquiring where all his courtiers were, the ministers explained. King Vijaya-Dharma, himself unable to resist, went to the vicinity of the Sañ-tir Vihāra; his elder brother, prince Hdon-lhros, having happened to meet him there, the younger, king Vijaya-Dharma, saluted his elder, and, kneeling on the ground with folded hands, said, 'Ārye, through ignorance of your power I have done wrong. I have come to beg forgiveness of my great fault. That it be not an evil thing to me, pray let me receive your forgiveness.' The other on his part asked the younger's forgiveness, and, joining hands, they entered the Vihāra and did *pujā*. The gods, and Nāgas having performed 'No-le'; [the king] approved of the building of the Vihāra and gave gifts: those who had given bad advice regarding the building of the Vihāra he requited by putting them to death, and made gift [of their property] (?). On the spot where the brothers, who previously did not meet, asked pardon was built a Vihāra called Hjab-mo-ka-ron. So first with the Pandit Ārya Samantāsiddhi arose in the Li country the Hina-yāna school of the Sarvāsti-vāda. As to the guardian deity of the Vihāra, a god named Kāpila became in person its guardian. Down to the present time,

દુઃખીયું (f.)	stubbiness	ભ્રમણ (m.)	Brahmā	(ભ્રમણ)
(“Abyssinian's fist”).		ભ્રમણ (m.)	gold	
દુઃખ (n.)	poison churned by the	ભ્રમણ (adj.)	murderous, cruel.	
દુઃખ (n.)	Gods from the ocean (2) any	દુઃખ (m.)	Kṛṣṇa (S. કૃષ્ણ, organ of	
દુઃખ (n.)	deadly poison.	દુઃખ (m.)	sense; ૬૪. lord).	
દુઃખ (n.)	Adam's apple.	દુઃખ (m.)	a horse.	
દુઃખ (f.)	sacrifice.	દુઃખ (m.)	a horse.	
દુઃખ (f.)	existence.	દુઃખ (m.)	a horse.	
દુઃખ (f.)	the <i>menadi</i> plant (<i>Laursonia</i>	દુઃખ (m.)	a horse.	
દુઃખ (m.)	<i>incrimis</i>).	દુઃખ (m.)	a horse.	
દુઃખ (m.)	glacier.	દુઃખ (m.)	a horse.	

ભ્રમણ (m.)	Brahmā	(ભ્રમણ)
ભ્રમણ (adj.)	murderous, cruel.	
દુઃખ (m.)	Kṛṣṇa (S. કૃષ્ણ, organ of	
દુઃખ (m.)	sense; ૬૪. lord).	
દુઃખ (m.)	a horse.	
દુઃખ (m.)	a horse.	
દુઃખ (m.)	a horse.	
દુઃખ (m.)	a horse.	
દુઃખ (m.)	a horse.	
દુઃખ (m.)	a horse.	

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THE SOUNDS OF SINĀ
By T. GRAMME BAILEY, assisted on the Phonetic side by JULIAS E.
AKSTROM and on the SINĀ side by D. L. R. LORIMER

CHART OF SINĀ CONSONANTAL PHONEMES

	Labio- dental	Dental	Alveo- lar	Palato- alveolar	Retracted	Labial	Velar
Plosive	p, b, ph	t, d, th			t, d, th		k, g, kh
Affricate		ts, tsh		c, j, ch	ç, j, çh		
Nasal	m	(n)	n	ɲ	ɲ	(ŋ)	ŋ
Lateral		(l)	l		(l)		
Tapped		r			r		
Fricative	f, v	s, z	ʃ, ʒ		ʃ, ʒ		x, ɣ
Vowel glide						j	
Aspirate	h, ß in any vowel position.						

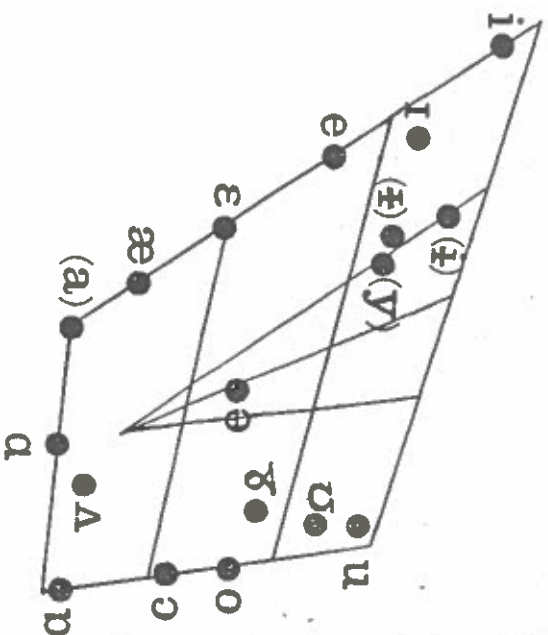
ɲ is strictly speaking dento-alveolo-palatal.

Symbols in brackets indicate subsidiary members of other phonemes.

In my *Sinā Grammar* just published there is a popular description of the sounds written eight years ago in India, when it was impossible for me to consult anyone. Now I should like to alter some of it. In phonetics advance is so rapid that one's descriptions are out of date almost as soon as they are written. Happily it is all advance. There is no retrogression.

In order to indicate graphically the sounds of a language one must (i) decide what sounds are found in it, (ii) group them in phonemes, assigning one symbol to each phoneme (not to each speech sound), (iii) show their tongue position or place of articulation by correctly placing them on a sound chart. A phoneme may be *popularly* defined as a distinct, essential, and significant sound of a language, minor variations being disregarded.

CHART OF SINA VOWEL PHONEMES



Most of the above vowels are found nasal as well as non-nasal. I do not remember nasal a, ɒ, ɔ, ʏ.

Section I gives Col. Lorimer's and my joint views, with such qualifications on his part as are inserted within square brackets followed by the initial "L.". Section II contains a number of minor details for which I alone am responsible. The sound charts have been prepared by Miss Armstrong and myself. Col. Lorimer is in general agreement with them, but does not wish to commit himself to all the details ["regarding which I do not feel competent to form definite opinions": L.]. No two people speak a language alike; in India, especially in hilly regions, there are differences from village to village. Col. Lorimer and I worked with different men in different years. There are therefore naturally a few minor variations in our estimates of sounds. This holds in particular of vowels.

SECTION I

There are approximately 64 to 68 phonemes in Sina, of which 40, including aspirated sounds, are consonantal. [Add "w": L.] This number may be slightly increased or decreased after further investigation; thus 2, 3 may be varieties of j, ɟ. [I think they are: L.] But for the present it may be accepted as practically correct. Of these phonemes, sixteen consist of pairs of advanced and retracted consonantal sounds, as follows. (The difference is significant.)

Advanced:—t, d, c, ɟ, n, r, ʃ, ʒ; retracted:—t̚, d̚, c̚, ɟ̚, n̚, r̚, ʃ̚, ʒ̚. [The retraction of c, ɟ (z), s, ʃ is often so considerable as to be obvious to a European ear: L.] There are seven sounds which are found both aspirated and unaspirated, the difference being significant: p, t̪, b̪, c, t̪, k; aspirated, ph, th, ts̪, ch, t̪h, ɕh, kh [ph being interchangeable with Pf or f: L.] Sonants are not aspirated.

The dental fricatives θ and ð (English th in *think* and *then*) are not heard in Sina. The velar fricatives x and ɣ (sometimes interchangeable with kh and g) are generally found in loan words such as *khoda* or *xoda*, God; *ɣaristan*, Yagistin. They are faintly pronounced.

There are approximately 24–28 vowel phonemes, 14 non-nasal vowels, 10 or more of these also nasal. [a doubtful: L.] i and ɪ are retracted to ɨ and ɨ̃ when one of the sounds c, ɟ, s, z immediately follows or precedes. ʊ is advanced towards y in a few words. Doubtless some law not yet discovered governs this fact. In the meantime, we may enter y as belonging to the ʊ phoneme. [I know the change only as occurring optionally in a few words, when there is an i vowel in the next syllable: L.]

Some of the vowels appear in certain cases to be interchanged. Such are a, ʌ, ɔ, æ; i, ɪ; o, ʏ, a, u; e, ɛ.

c, ɟ, ʃ, ʒ are not unlike English ch, j, sh, zh, but are unrounded and more advanced: e is unaspirated. c, ɟ, s, z are the corresponding retracted sounds: lips unrounded.

b, m, ɱ, n, s, z do not differ appreciably from the corresponding English sounds; p and k differ from English p and k in lacking aspiration.

f and v are not unlike English f and v, but are fainter. The friction is less and the acoustic effect is different. v is sometimes weakened to ʋ [ʔ L.]

r is a single tap ɾ as sometimes heard in Scotland or in English *thrill*.

ɟ is as in English, but when accompanying i is very far forward.

j is less consonantal, i.e. is more like e than in English. [T. G. B.'s medial j is often omitted by me, or rendered by i: L.]

SECTION II

p is not unlike the Italian and French sound [I agree: L.], but is further forward. It is made with the blade of the tongue against the alveolar ridge behind the upper teeth.

t, d are dental: t̪, d̪ are the corresponding retracted sounds.

their position is normally the same as in Panjabi, and Urdu, but when accompanying high front vowels, they are more advanced.

n is never initial: when medial it is the same as in Panjabi, but is rather forward when final or with a high front vowel.

r is as in Urdu and Panjabi. It is never initial, and rarely [if ever,

] final.

h following a vowel tends to become sonant, but otherwise is as in English.

b, *g*, *d*, *ḍ* are sometimes, and *l*, *r* always, partly or wholly vocalized when final. [With more phonetic knowledge I should

probably agree. I frequently have final *p*, *k*, *t*, corresponding to medial *b*, *g*, *d*: also sometimes final *s*, *c*, *ṣ*, corresponding to medial

j, *z*(*ḍ*): *L*.]

The numbers in the following paragraphs refer to positions between the cardinal vowels. The nature of the vowels is shown by their position in the chart.

e has a position of about 1½.

ε in the diphthong *ei* has a range of approximately 3 to 3½.

a is probably a member of the *a* phoneme. "i" in a following syllable advances *a* from 4½ to about 4, i.e. to *a*: *a* is "he came"; *i* is "she came."

o is heard chiefly in loan-words: *ma-la*, "Sunni priest," *gogd*, "noise."

o is about 6½: an unrounded and advanced variety of it, *x*, is always short. *x*, when final and unstressed, has a range of about 6½ to 7½. In Roman letters therefore one writes it sometimes -o and sometimes -ū.

a is very low, not much above *a*: *jaṣ*, "mother-in-law."

Tone.—There is a low rising tone heard in a certain number of words. Its first part occurs always in a stressed syllable; the second part is about a tone higher than the first. The rule for its incidence is not known except to this extent that all abstract nouns ending in -ar and all conjunctive participles have it. Thus *barrar*, "greatness"; *ṣyṣi*, "swollen"; *the*, "having done."

Words illustrating cerebrals and aspirates: *jīṣe*, "living"; *jīṣe*, "rows": *tam*, "swimming": *tam*, "falling": "shutting"; *ṣam*, "cleaning": "sweeping": *ṣak*, "pitchfork": *ṣak*, "day"; *bat*, "stone": *bat*, "rice": *bari bari*, "a big pond": *khen*, "time": *ken*, "rock": *par*, "last year": *phar*, "turn": *ek dam*, "altogether, etc.": *ek dam*, "once": *khen*, "shawl": *khen*, "car."

REVIEWS OF BOOKS

QUELLENWERKE DES ISLAMISCHEN SCHRIFTTUMS. I. Band. Subell und Nerbekür, romantisches Gedicht des Mes'ud b. Ahmed (8. Jhd. d. H.). Nach der einzig erhaltenen Handschrift in der Preuss. Staatsbibliothek, mit einem Geleitwort von J. H. Moritz. (Hannover, Orient-Buchhandlung Heinz Lafaire, 1925.) M. 35.

The growing cost of printing texts in Oriental type has in recent years been a serious check to the progress of Islamic studies, and every student of Arabic, Persian, or Turkish will welcome the application of the recently-improved method of photographic reproduction to the publication of texts hitherto inaccessible. The German Oriental Society has made use of this method to bring out a new issue of texts that have been long out of print and difficult to obtain, and the enterprising firm of Heinz Lafaire has now undertaken to render available in a similar manner an entirely new series of hitherto unpublished works. It has rightly been recognized that this method of publication is especially suitable in the case of unique manuscripts, of which only one copy is known to exist, so that no collation of other manuscripts is either possible or necessary. Accordingly, we are promised an edition of the early Ottoman chronicle of Bihisbi, to whom his editor, Professor Babinger, assigns a period between 1450 and 1520 (years that were so momentous in the history of the Turks): only one manuscript of this work is known to exist, in the British Museum. Persian scholars will see for the first time the Khwān-i-Jhāwān of that remarkable personage in the eleventh century, Nāṣir-i-Khusraw, a copy of which has survived in the library of Aya Sofya in Constantinople. To students of Arabic, Professor Grohmann will make accessible the Universal History of Ibn Kalhīr and two volumes of Hamdī's Ikhl. These works represent but a small part of this series as at present planned. It will give a fresh impulse to the study of Islam by the materials that it will provide for further investigations into Muslim history, literature and culture, and deserves the support of all Orientalists, as it will provide them with readable texts at a very small cost.